a painting a figure or other object so near to the eye as to do a certain violence to the strict rules of perspective, is a piece of audacity, to be sure, but it sometimes results in a striking effect of reality. Finally, to paint commonplace subjects in grand proportions does not, to most people, seem wrong when they are imbued with noble

PEN SKETCH BY HENRY MOSLER.

feeling. And that may happen even when the vulgar or the ugly side of things is presented with particularity, with insistence. But all those who follow out such ideas are classed by M. Boulanger as simply lacking in good sense, though he acknowledges that several of these are painters of decided natural gifts, whose talents have been improved by labor, not allowed to corrupt in idleness.

It seems to us that M. Boulanger makes a failure of what is ostensibly the main line of his argument. But, when he turns to defend the system pursued in the École des Beaux Arts, he is on solider ground, and his words are worth quoting and worth thinking over. It is true, as he points out, that coarse work, much indulged in by those who are too impatient or too lazy to submit to severe and thorough training, is not necessarily strong work. " On the contrary," as he says, " a brutal execution almost always denotes weakness, while a finished execution is the sign of great energy." Michael Angelo painted smoothly and polished his statues. Rubens, with a temperament and education quite different, is known and admired as much for his light and flowing touch as for any other quality of his.

It is true, also, that originality is not to be had for the asking, as many, in all periods of innovation, are led to think it is. " Originality exists only when it is unconscious," says M. Boulanger. " A search for it results only in the bizarre, the extravagant. One should take care not to make his own of what his predecessors had disdained, lest thinking that he makes himself thus, at an easy rate, original, he be found to be only trivial. The day when painters and sculptors are no longer poets, they will no longer have any reason to exist, and it should be remembered that the vulgarities of certain masters, such as Rembrandt, are, in reality, covered up by the poetry of color and effect." It is true, again, that the great innovators of former times studied hard and long in the schools that were open to them, and whose precepts they afterward departed from ; though even they kept in a measure to the traditions which had been handed down to them. M. Boulanger is, however, wrong when he claims that a professor of rhetoric or a professor of drawing can have no influence on the style of his pupils. He will probably have but little if they are men of commanding genius ; otherwise, he may, and should have a great deal. " Nobody," he says to his readers, " can modify your originality." If he had said that nobody could quite deprive them of it, he would be very nearly right. But in so far as a teacher confines himself to the technicalities of his art he certainly can do his pupil little harm ; and it would be proper for M. Boulanger to say that he and his brother professors of the École des Beaux Arts may do much more

good than harm by their personal influence over their pupils.

Still, when all is said that can be said on M. Boulanger's part—when it is acknowledged that Gérôme is a great artist, that Bouguereau puts refined feeling as well as fine drawing into some of his works, that Cabanel is first of " luminists " in his way—it is still certain, as M. Boulanger grudgingly admits, that such extra-official movements as the present are at times necessary to preserve art from falling into conventionalism. M. Boulanger will not allow that such has been the case since Ingres, and, we should add, Delacroix. But it is a long time since these great men led the reaction against the school of David, and we cannot blame the growing generation if they think that Ingres' successors may be none the worse for a little insubordinate contradiction to stir their blood and keep them from getting rusty. That the new movement had better be founded in science, that the young reformers would do well to learn all they possibly can of the experienced and wonderfully skilful painters for whom M. Boulanger acts as a spokesman, we do not doubt. But neither can we doubt that the impetuous Impressionists and their allies have rendered a great service to French art in preventing stagnation, and in putting a stop to the march of conventionalism, nor that some of their peculiar aims and methods are founded on correct observation of nature

PEN SKETCH BY HENRY MOSLER.

and on sound reason, or, as M. Boulanger would say, on science.　　　　　ROGER RIORDAN.

CRITICISE another's work honestly, but never frivolously. You have a right to help your friend but not to mortify him.

Art Hints and Notes.

TALENT has no better friend than persistency and self-respect, and no worse foe than vanity. Where egotism proceeds from knowledge it is pardonable. The egotism of ignorance is lamentable.

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COFFEE grounds furnish a brown tint which may be used to produce the half tones of pencil sketches with admirable effect. The residuum of a pot of coffee and a sable brush are all you need for the experiment.

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A LITTLE powdered soapstone rubbed over your drawing-paper will remove any greasy smudges which might injure the work. Remove the powder with a bristle brush, and you will find the paper in good working order for the most delicate washes.

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DO not be in a hurry to begin work. Study your subject well before you try to reproduce it. The better it is fixed in your eye the better and the more easily will you fix it on canvas.

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TAKE every opportunity to talk your work over with others. You may often obtain useful hints from persons less experienced than yourself.

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FOR drawings in monochrome it is worth while to experiment with burnt umber and white, instead of black and white. Delightful grays and middle tones are to be had by this combination.

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DELACROIX used to jot down every evening the remarks and ideas on his art which he had heard and thought out during the day. His memorandum books were a treasure to him.

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FIRST learn to copy. If you have any originality it will develop itself.

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DECORATE your studio to suit yourself, even if you do it differently from others. Whatever mistakes you make

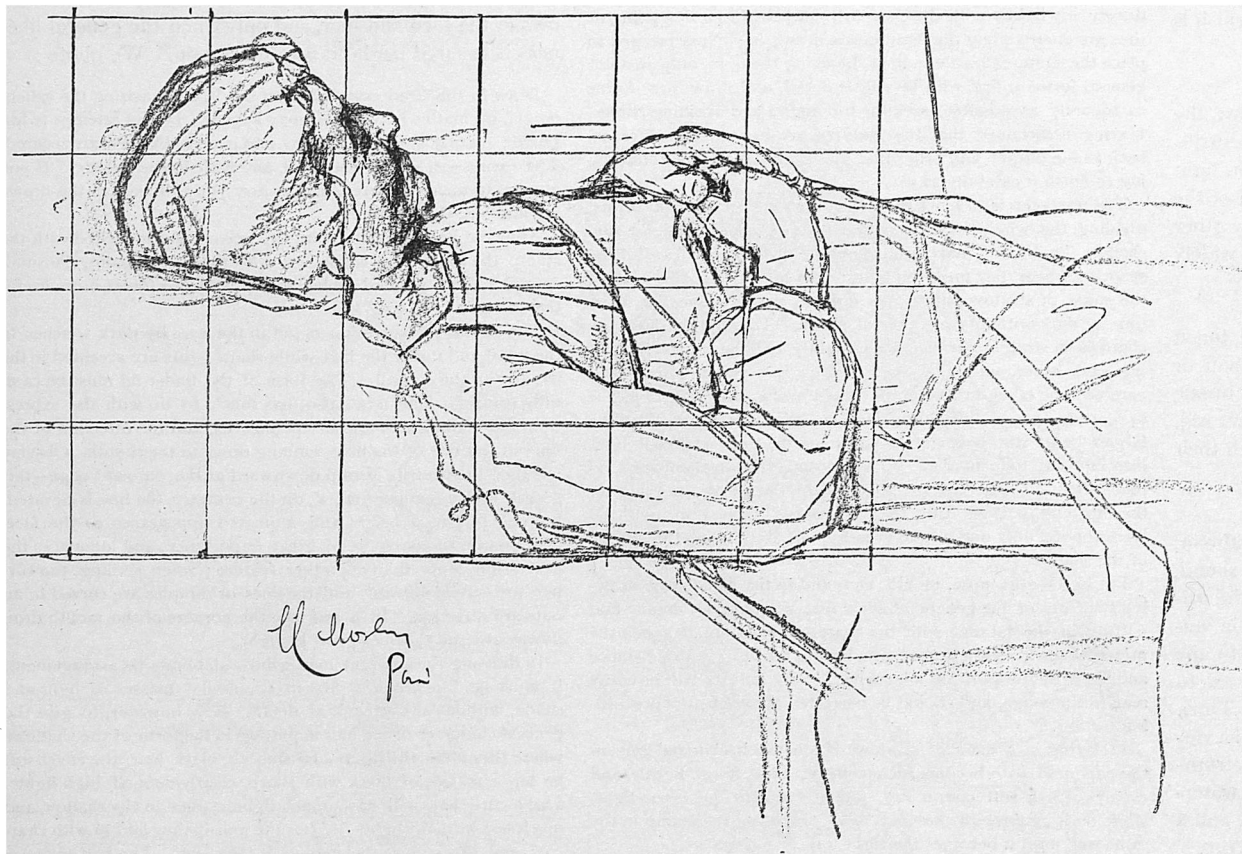you can correct, and if you have any taste at all you will produce some pleasing new effects.

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THE best practice for color and tone that I know of is to study a picture closely, and when you get to your workroom make as good a copy of it from memory as

STUDY BY HENRY MOSLER FOR HIS PAINTING, "THE RETURN."

former, and the intermediary or half tints are cooler than either. The deep shadows are always warm; but they lose their hotness in the grays, which carry them into the lights. This rule is invariable.

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THE darkest colors do not make shadows, or the lightest ones light. It is their relative application which produces the effect of nature. White is not light. It is only paint unless it harmonizes with the colors which surround it.

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SIMPLE lessons are the most useful to the beginner. By attempting too much he wastes his forces and secures a result which only discourages him.

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HAND-BOOKS on art are always useful and often invaluable; but a student's best hand-book is himself. A hand-book can only tell you how things may be done, and you must learn to do them through your own efforts. Moreover, there are many points which escape the handbook, and these you must acquire by experience. Read attentively all you can on art. Study closely all the good pictures you can get at. Gather all the information you can from those who have more knowledge and experience than yourself, and all the while work and try to utilize the material you gather.

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To put a glass over the face of an oil painting, as is often done, is even worse than putting the picture under glass in a shadow box. The glass ruins the most subtle qualities of the picture and does not even protect it from dust, which is sure to filter in through the joints of the frame. Nothing will injure a well-painted picture in oil but actual violence. The best

you can. After a little while you will be amazed to find how close a copy you can make, and how ready you will be to memorize what you see in real life as well as in pictures.

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WHENEVER you look at a picture worth looking at try to discover how the artist painted it. You may not find out his exact methods, but you will certainly learn something worth knowing.

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IN copying, copy as closely as you can; but in doing original work, think of it and not of what any one else has done like it or how he did it.

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THE most spirited work is that done quickly. In sketching from life try to get the action first. Even if you have not time to complete the detail, you will have a valuable memorandum.

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IF you have an idea for a picture make a sketch of it at once. You may not be competent to carry it out, but the sketch will teach you something.

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THE first cast for your studio should be an anatomical figure. Should you never draw from it, you will at least become familiarized with the form.

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IF impressed with the idea that there is an error in some work you have come upon, do not rest until you have discovered what it is, and you will be the better able to avoid it yourself.

*_**

EVERY painter should practice modelling. The strongest painters have been good modellers, from Michael Angelo down. Most of the strong sculptors of the day are good painters. The arts are twins, and each assists the other.

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SIR JOSHUA REYNOLDS said "painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn languages." The influence of the Dutch school on modern art shows how close the great Englishman was to the truth.

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THE best art is not always the most striking, any more than loud talking is always the most sensible.

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WHAT perspective is to the architect, and drawing to the historical painter, the principles

of color are to the student of painting. He can no more learn to paint without understanding them than he could learn to write without knowing how to read.

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THE warmest colors in the flesh are those of the lights and shadows. The latter are warmer than the

STUDY BY HENRY MOSLER FOR HIS PAINTING, "THE RETURN."

way to preserve it is to have it well varnished and hang it up. All the dust that settles on it when the varnish is dry can be easily washed away.

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It is not generally known that Jean Paul Marat, the monumental monster of the French Revolution, contributed to the science of art a couple of treatises on light and optics valuable enough to secure the approval of the discriminating and critical Goethe. Written by any other man they would probably have been popular and widely read.

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Gilt frames too brilliant and glaring may be toned down by glazing with bitumen, mixed with Japan or gold size and a little turpentine, applied with a bristle brush, the surplus color being wiped off with a soft rag. Many artists tone their frames into harmony with their pictures before they send them to the exhibitions.

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A curious theory was that of Johann Hoffman, who first set up the comparison between color and sound. Light he compared to noise, darkness to silence, the primary colors to whole and the mixed to half notes, in music. The setting of the palette he found similar to the tuning of an instrument; and he went so far as to compare certain colors with certain instruments. Thus, indigo reminded him of a violoncello, ultramarine of a violin or viola, yellow of a clarionet, vermilion of a trumpet, purple of a hunting-horn, and so on. A lively watercolor he found the equivalent of a piano concert, and a solid picture in oil of a symphony.   ARTIST.

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*CHARCOAL AND CRAYON DRAWING.**

Charcoal and crayon have of late years banished almost completely from our schools and studios the use of the black lead-pencil, which, less than a generation ago, was the first drawing implement put into the hand of the pupil. The revolution is due doubtless to the influence of American artists who, like Mr. Frank Fowler, have studied on the European Continent. In England the lead-pencil is still much used, except in such institutions as the Slade School at University College, London, presided over by foreigners. There is much to be said in favor of the good old-fashioned graphite, with its rich, soft and silvery tones and their wonderful possibilities for delicate effects, impossible with the more robust charcoal and crayon. But the latter are indispensable for drawings on a large scale, as from the cast and life-size portraiture, which require more breadth of treatment; and in giving us the admirably practical and lucid textbook before us Messrs. Cassell & Co. have really met a popular demand.

Two different methods are treated of—the one, in which the charcoal point is used alone, the shading being put in with lines which are not blended, no stump or rubbing together of any kind being allowed; and the other, in which the charcoal is blended with a stump, no lines being visible in the modelling. The latter is the method generally employed in art schools, and to it Mr. Fowler devotes principal attention. He allows a limited use of the crayon point even in charcoal drawing. In crayon portraiture the charcoal, of course, may be freely used; for if lightly put on it is easily effaced by dusting.

Supposing the subject to be a head, the following directions—we present them abridged—are given for procedure in charcoal drawing:

First make a small mark or dot on the paper with your charcoal, to show where the top of the head will come. A corresponding dot will indicate the bottom of the face or chin, while a mark on each side will show the width of the head. Before beginning to draw a line, these marks will suggest whether the head be properly placed on the sheet. See that there is not too much space on either side, and that the head is not too high or too low. The position being decided, the outlines are lightly sketched in with long sweeping lines, following the general direction of the head without any attention at first to details of any kind. Let these lines next determine the oval described by the face, sketching at the same time the lines of the throat, and ascertaining the action of the body in relation to the head by one or more long, sweeping lines across the bust from shoulder to shoulder. Next draw a line with the charcoal point across the oval of the face where the hair meets the forehead, one through the middle of the eyes, one at the base of the nose, through the centre of the mouth and the lowest point of the chin.

* Drawing in Charcoal and Crayon for the Use of Students and Schools. By Frank Fowler. New York: Cassell & Company, Limited. Price, with set of eight studies, $2.50.

These lines determine the proportions of the face, and are drawn very lightly with the charcoal, sharpened to a fine point, as they are erased when the features are drawn in. Next proceed to place the features on these lines, blocking them in only in their general forms at first with very little detail, and draw these forms as squarely as possible, seeking for angles and avoiding curves. Having ascertained that the features are in the right place, go back to the outline and bring that into shape, though without trying to finish it carefully as yet.

The next step is to block in the shadows in their general forms, dividing the whole head into two distinct masses of light and shade. To do this, make a faint outline of the exact form of the shadows where they meet the light; now fill in with charcoal all the mass of shadow within the outline, making one flat, even tone of dark without variation of shade. To do this draw the charcoal in straight parallel lines slightly oblique, almost touching each other, until the whole shadow is covered. No special care need be taken in putting in these lines, as the main object is to get the paper sufficiently covered with the charcoal. The largest paper stump is now used, to unite these charcoal lines into one flat tone of dark. The stump is held in the fingers, so that about an inch of the point lies on the paper, not merely the tip end. With this the charcoal is rubbed in until no lines appear, only one simple even tone of dark filling the outline of the shadow.

Put in the eyes, nose, mouth, etc., and in the same way, drawing the form of the general shadow first without any detail, and putting in the flat tone with the charcoal and stump. When the principal shadows are thus laid in, look at the head from a distance and see if the proportions are correct. Any mistake will be easily seen in this stage, and should be corrected at once before proceeding farther.

In laying in a mass of shadow, if too much charcoal gets on the paper, so as to become inconvenient, wipe it off lightly and evenly with a soft cotton rag, and if then the tone is too light, work on it again with charcoal, as before, using the stump in the same way until it becomes the right tone.

In working heads, life studies, etc., in charcoal it is the practice in all the large art schools to finish them with black crayon. The crayon is not touched, however, until the shadows are all put in and the proportions found to be correct. The whole effect being blocked in in the way already described, the crayon is taken up and the two materials used together at first, as required, in the following manner:

The outline, which has been sketched in with charcoal, is now very carefully drawn with a finely pointed Conté crayon No. 2. First dust off the charcoal a little with a rag until the outline is quite light, though easily seen, and do not make the crayon outline too dark and thick. Next proceed to block in the hair with charcoal. Do this at first in the simple masses of light and shade, rubbing in the charcoal in close lines at first, so as to well cover the paper, and then using the stump to make one flat, even tone. If the hair is dark, cover the light mass with a general tone of light gray, using the charcoal very lightly and rubbing it flat with the stump as before. If the hair is light, put in a fainter tone for the dark mass and a very delicate tone over the light mass. Do not attempt to see any reflected lights or small details as yet.

Having the head now well started, we proceed to carry it on by putting in the half tints which connect the masses of light and shadow all over the face. Do this with a clean, medium-sized paper stump by dragging the charcoal from the shadow over the light. Do not put any new charcoal on for the half tints, as it is very important that they be kept light at first. Keep a clean stump always at hand for delicate half tints, and never use an old one.

The face now begins to model and look round, and is farther carried on by putting in the dark accents of shadow and taking out reflected lights with bread. The features are brought into shape, using the sharp pointed charcoal and a small stump. At this stage the crayon is taken up permanently and the charcoal laid aside. The Conté crayon No. 2 sharpened to a fine point is rubbed all over the mass of shadow already laid in with charcoal and is then softened with the stump in the manner already described, the charcoal and crayon together producing a beautiful quality of tone.

Sauce crayon is only to be employed for large spaces, and is useful in saving time, as it takes longer to cover the surface with lines made by the crayon point. Still many prefer the latter. The crayon point is always used in finishing up the drawing, which is carried on by degrees. The dark accents are put in the eyes, nose, mouth and ears, and the small stump is used to soften the marks of the crayon, but should not be rubbed too much.

If the head be rather dark in its general effect, a very delicate gray tint should be put all over the light mass of the face. This is done with a clean stump which has been used for half tints, and the tone is put on in the same manner, the crayon point not being used here.

The high lights are taken out with the bread rolled to a point, and should be made sharp and distinct.

In drawing hair, do not attempt to put in too much detail. The deepest shadows and the highest lights should always be kept simple. The most detail is generally seen in the half tint, but should be very carefully studied only in the most prominent parts, the rest being left in a suggestive way.

In crayon portraiture Mr. Fowler recommends the use of the stump, for, as he says, "the old-fashioned ways of stippling and hatching are seldom resorted to, and are not considered artistic." He is inclined to find Whatman's crayon paper the most satisfactory, and we agree with him. The beginner who is not proficient in drawing may follow the advice given of making a first sketch upon an ordinary sheet of charcoal paper and transferring it to the stretcher; then with a sharp charcoal point fol-

low the outline, block in the features, and mass the shadows in the face and hair, and only when the general likeness is assured begin to use the crayon. We quote:

Draw in the head exactly as you see it, emphasizing the salient points, no matter how ugly it may appear. Do not attempt to improve; modify until the drawing and general likeness are secured. The expression comes last of all, and with it the beauty. If you attempt to make the face pretty at first you will weaken the drawing and lose the character.

After the head is put in with the crayon and modelled with the stump the finishing is carried on with the crayon point, the small stump, and the pointed rubber stump, which is found more useful than bread at the last.

The animated expression is put in the eyes by dark touches in the pupil and under the lids, while sharp lights are accented in the iris and on the eyeball. The form of the under-lid must be carefully studied. The nose, also, has much to do with the expression, especially the shape of the nostrils, and the direction of the lines at the side of the nose running down to the mouth. Observe whether the nostrils droop downward at the outward edge—this gives a serious expression; if, on the contrary, the line is elevated, it tends to give a bright and animated appearance to the face. The mouth, of course, is of great importance, and influences the expression more than any other feature; when smiling, the corners are turned upward, and the lines or dimples are curved in an outward direction. In a sad face the corners of the mouth drop downward and the lines grow straight.

In drawing the hair, no matter how elaborate its arrangement, it must be blocked in at first in simple flat masses of light and shade, without any attempt at detail. Try, however, to give the general character of the hair in putting in the form of the shadows where they meet the light. In smooth, black hair, the effect will be large masses of black with sharp, clearly-defined high lights. Light curly hair will have much lighter tone in the shadow and much less brilliant lights. After the hair is thus laid in with charcoal and the stump the crayon is taken up. The half tints are studied and the deep accents of dark put in the shadows, always following the outline of the form of each shadow very carefully. Avoid putting in a number of lines to represent hair, as this destroys the effect and means nothing. All details are expressed by carefully rendered light and shade. In finishing the high lights are taken out with bread rolled to a point, or, if more convenient, the india-rubber stump is used. Soften the hair where it touches the face, never leaving a hard, dark line.

Never make the background exactly the same value as the head. If the hair is light and the general effect of the face fair and delicate the background should be darker than the head, though not too dark. Everything must be harmonious, and a spotty appearance is to be avoided. For instance, a very light effect of hair and face with a moderately dark dress and a jetty-black background is very bad. Also, a head with black hair, white dress and very light background. All violent contrasts should be avoided.

Put the background in at first with charcoal only, using parallel lines in one direction, then crossing them diagonally. After this take the large stump and rub these lines into one tone, yet leaving a slight suggestion of the lines to show through. Put in this tone only around the shoulders and the lower part of the head, leaving the upper part of the paper bare, or nearly so. In this way try the effect, working slowly, and adding more charcoal as the tone needs to be darker. When you have decided that the background has the right effect in relation to the head use the crayon point in the same way as the charcoal, putting in crossed lines, and rubbing them together again with the stump until a transparent effect is achieved, which will give atmosphere and relieve the head.

Remember that hardly any appearance of lines must be seen. When all is done they must be so softened with stump and rag as to present almost the appearance, at a little distance, of an even tone.

Never attempt to make landscape backgrounds or effects of drapery and still-life behind a simple portrait head. Everything should be kept subordinate to the face. Never use white chalk or crayon with the black in such portraits; take all lights out with bread, or leave the paper clean.

All drapery in a crayon portrait must be treated as simply as possible, being regarded only as secondary in importance to the head, which is, of course, the main object of interest. All elaborate trimmings or pronounced fashions should be avoided. Different kinds of material are interpreted by carefully studying the different forms of the lights and shadows in each. For instance, black satin is rendered by large masses of black, as black as crayon can be made with sharp, narrow high lights, so light as to be almost white. In black silk the masses of dark are lighter in their general tone, and the lights less sharp and brilliant. The different colors are represented by lighter or darker tones, as the case may be. In black velvet the masses of dark are softer than in satin, and not so jetty black, while the lights are less brilliant and more diffused in effect, leaving more half tints than are seen either in silk or satin. In black cloths the lights are quite low in tone and the darks are not very black; no sharp high lights are seen at all, both light and shade taking large and simple forms. White stuffs, such as lace, muslin, etc. are also kept simple in effect, and are laid in with a very delicate tone all over the mass of light, and the high lights are taken out with bread.

When there is a white cap upon the head or lace of any kind, do not make it too prominent, but carefully study its value in relation to the face.

Some useful hints are given about landscape drawing, and an appendix furnishes explanations of eight studies by the author, reproduced by the heliotype process, and conveniently put up in an oblong pasteboard box.